

STUDIO LIGHT

A MAGAZINE OF INFORMATION
FOR THE PROFESSION



PUBLISHED BY THE
EASTMAN KODAK COMPANY
ROCHESTER NEW YORK

JUNE 1925

Now \$150

An ideal enlarging device
for the Finisher at a very
moderate price.



Kodak Projection Printer

A printer, equal in every respect to the larger machines but smaller in size. It takes negatives 4×5 , $3\frac{1}{4} \times 5\frac{1}{2}$ and smaller and makes prints up to 24×32 inches. It is self-focusing, is equipped with the Eastman Projection Anastigmat lens $f. 6.3$, and has 100 watt, special lamp and paper holder.

You can double your output of enlargements by the increased speed of the Projection Printer's operation. Kodak Projection Printer complete \$150.00 at your dealer's

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ROCHESTER, N. Y.

All Dealers'

You can ignore reflected light—can paint the walls of your darkroom pure white if you use a properly equipped Safelight Lamp.



Eastman Safelight Lamp

For a general utility lamp nothing better can be found than the Eastman Safelight Lamp. It may be attached to any drop cord or wall socket, accommodates 5 x 7 Safelights of any series and uses a 10-watt lamp. It is made of metal and is strong and substantial.

Eastman Safelight Lamp	\$3.00
Extra 5 x 7 Safelights, any series75

Your dealer will show you a complete line of Safelight Lamps that will insure proper darkroom illumination.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



MR. JOHN H. GARO, OF BOSTON
Featured on the Program of the Cleveland Convention



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No. 4

HIGH SPOTS OF THE CLEVELAND CONVENTION JULY 27th TO 31st

ONE always expects to get, and always does get full value for the time and money spent in attending a National Convention of the P. A. of A., regardless of what the specific attractions may be, but the 43rd annual convention at Cleveland will have an unusually attractive program.

One of the headliners will be Mr. John H. Garo of Boston whose subject will be: "How to Improve Our Pictures." We do not know of any photographer who is more competent to handle this subject and it is quite certain that every photographer who hears Mr. Garo will learn something that will help him to make better pictures.

Mr. Garo is an artist through and through but he is a practical photographer as well. He is thoroughly familiar with all of the various photographic processes and uses them in a masterful way. His pictures are always very ar-

tistic but they are never lacking in technical quality.

A portrait by Garo is made up of beautifully balanced lights and shadows and one can always find detail where detail is expected and should be.

So you can count upon a real treat when John Garo tells you how to make artistic pictures without sacrificing photographic quality.

Mr. Garo will also be at the picture exhibit for one hour each day and will give personal criticisms of any pictures which are on exhibition. To anyone who knows the kindly helpfulness of Mr. Garo's criticisms this feature will be very attractive.

Mr. Charles Aylett of Toronto, Ontario, will give a portrait demonstration. Mr. Aylett has a wide reputation as a photographer and has a very distinctive and original style. He is one of the few photographers who can inject his

individuality into the portraits he makes without becoming stereotyped or cramped in his style. His demonstrations are finished performances, indicating clearly that the results he produces are carefully studied, and this makes his work all the more interesting and instructive.

One cannot expect to copy such a workman's methods but it is from such men you can get ideas that will help you to develop your own individuality. There will also be an opportunity to meet Mr. Aylett personally at the service booths which are to be made a feature of this convention.

Mr. Paul Burgess of Waterloo, Iowa, President of the Photo Finishers' Association of America, will give a talk on photo finishing. This branch of photographic work, once looked upon with more or less contempt by the profession, has come to be a very important and profitable business.

Now that the finishers have a national association that is constantly growing in strength and importance, their business is reacting to the new conditions and photo-finishing is coming into its own.

Mr. Burgess was a photographer for many years and in his talk on costs and methods of securing business will advance ideas that will be of much general interest.

Miss Virginia D. Whitaker, Business Manager of the Breckon Studios of Pittsburgh, Pennsylvania,

will talk on "Vitalizing Your Business." Miss Whitaker will not only discuss the various phases of reception-room work, with which she is thoroughly familiar, but will include, as well, that vital element of every studio business; the photographer's own personality. Miss Whitaker has had a wide experience in management and salesmanship and her talk will be one that you should not fail to hear.

Mr. Ed. E. Sheasgren, Manager of the Cost Finding Co. of Minneapolis will give an illustrated talk on a subject that is very near to every photographer's heart because it has to do with his pocket-book. He will explain in a very concise way the methods to use in determining your costs so that you can know definitely what your selling prices must be if you are to make a profit.

Mr. Sheasgren knows his subject, having been employed by a number of photographers to install cost systems in their studios. He will also be found at one of the service booths each day of the convention to give personal instruction to those who are interested in knowing the cost of production.

There will be other equally interesting numbers on the program but at the time this is written arrangements are not definite enough for announcement.

There are also to be commercial demonstrations each day and one of the service booths will be in



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*By Betty Boyer
Cleveland, Ohio.*



charge of a commercial photographer of ability and experience who will give personal advice and instruction during the entire week.

This idea of the service booth is new to national conventions and it will undoubtedly be a very popular one. The photographer will be able to come in personal contact with specialists, who will be in charge of these booths, and may, for the asking, secure valuable information that will help him to solve the problems of his particular business.

With the largest display of materials and apparatus ever put

on by the manufacturers and dealers and a program of entertainment to make the evenings one round of pleasure, the Cleveland Convention will be a long-to-be-remembered affair.

Begin at once to make your vacation plans include Cleveland, July 27th to 31st. Begin at once to make a choice of pictures to send as your part towards the success of the big picture exhibit. The P. A. of A. has accomplished much that is of direct benefit to you in your business. The least you can do is to become a member and give the association your support.



THE USE AND MISUSE OF THE SPOTLIGHT

WHEN the spotlight is mentioned in connection with portraiture, writers usually suggest that it be used with good judgment. This, of course, is true with any form of light that is used, but precautions are probably more necessary with spotlights because they have been used so often without good reason that the effects produced have been condemned as tricky or freak lightings.

If one will bear in mind that light is just as essential as line in composition and that the attention is invariably attracted to the highest lights in the picture area, the need for care in the placing of

highlights will be readily seen.

If one will examine the work of the old masters it will be seen that there was always one main source of light and that its direction was clearly indicated by the lights and shadows on the subject's face. Such lightings are always pleasing because they are simple and natural.

What one of these old masters might think if he could see some of our modern portraits, artificially lighted from the front and both sides and a back lighting thrown in for good measure, would be hard to imagine.

But do not get the impression that we condemn the spotlight or



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*By Betty Boyer
Cleveland, Ohio.*



any other form of artificial light. They are all good when properly used, but proper use does not permit one to have strong points of light coming from all directions. The resulting effect produces confusion and destroys the effectiveness of good composition.

Spotlights are a real convenience as a means of snapping up the highlights when a broad light is used for general illumination. And we do not mean to infer that artificial light must necessarily come from one direction. There must be a way of illuminating shadows and the light used for this purpose should be either reflected light or a direct soft light of just sufficient strength to illuminate the shadows without making them flat.

The strong light and the intense highlight should come from one general direction. The source of these lights may be somewhat separated but in the opinion of

good workmen they should at least be on the same side of the sitter.

The spotlight should be even more popular in commercial photography than in portraiture because it can be used to accentuate the product that is being photographed just as the spotlight is used to feature a principal on the stage. With fair general illumination the object that is in the ray of light from the spotlight stands out against a background that seems to be in shadowy darkness. And the shadows from the object itself create an effect that might be called dramatic.

Anyone with an imagination and a desire to experiment in the making of striking advertising illustrations will find a wealth of material in spotlight effects and a fascination in producing them that will make such work a real pleasure.



Because film overcomes halation the delicate highlight detail of the negative gives a distinct quality to results on

Eastman Portrait Film

Par Speed—Super Speed



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*By Betty Boyer
Cleveland, Ohio.*



THE 1925 SUMMER SCHOOL OF THE P. A. of A.

Commercial Course: July 6 to 25

Portrait Course: August 3 to 29

THE recent discussion and the award of a prize for the name "Summer School of the P. A. of A." has probably done more than any other one thing to draw attention to what has formerly been known as the Winona School and which is, without question, one of the most important activities of the P. A. of A.

If any one has the impression that this is a school for beginners, the following resolution adopted by the Board of Trustees will make their policy quite plain:

"1. All students must be members of the P. A. of A.

"2. The school is essentially for those with a practical knowledge of photography.

"Inasmuch as the P. A. of A. Summer School is strictly an association activity, operated for the benefit of its members by offering them the opportunity for advancement, the Board of Trustees feel justified in adopting the above policy."

The purpose of this School is not to *make* photographers but to *make better photographers* of those who are already actively engaged in the business. There is sufficient precedent for the name "School" that no one in the profession can have any reasonable objection to its use in this connection.

One need only go over the testimonials of those who have attended one of the Summer School Courses to get an idea of the very practical and high quality of the instruction that is offered and the great benefit that is derived from the course. We do not believe there is any photographer who could spend four weeks at Winona and not feel that the time had been well used.

The Summer School for 1925 will include a commercial as well as a portrait course, the commercial course to immediately precede the National Convention and the portrait course to follow it, so that in either case the convention and school can be included in one's vacation period.

The Summer School is located at Winona Lake, Ind., 100 miles from Chicago. The school building is owned by the P. A. of A. and includes a large assembly room accommodating the entire student body for demonstrations, lectures and business talks. There are separate rooms for each of the following departments where classes may work undisturbed: daylight camera, artificial light camera, developing, printing and enlarging, retouching and the garden studio for outdoor portraits.

Each department is thoroughly



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*By a Student of Summer
School of the P. A. of A.*



equipped with the most modern apparatus, due to the hearty support of the manufacturers and dealers, and it is doubtful if any one studio in the country contains as much up-to-date equipment as the P. A. of A. Summer School.

The Directorship of the School will again be entrusted to Mr. W. H. Towles of Washington, D. C., who has held this position for the past three years. Mr. Towles will have complete charge of the portrait course. An expert Commercial Photographer will be engaged for the commercial course. Specialists in retouching, printing and other branches of photographic work will be associated with Mr. Towles.

The entire four weeks course in portraiture will be devoted to the development of a broader understanding of light and shade demonstrated by the director and carried out by the students, each of whom will be required to follow their work through from the making of the negative in the camera room to the mounted photograph that is submitted for criticism or rating.

Specialized instruction will be given in the following prescribed courses:

Operating under day and artificial lights: Two hours' camera room work per day for each student, personal criticisms by the director.

Developing: All branches of dark room work taught under personal supervision of an instructor.

Retouching: Printing and Enlarging and Finishing: These departments will each be in the hands of experts.

Considering the facilities offered, the very high type of instruction that is given, the fact that Winona is a beautifully located summer resort with all of the facilities for enjoying a vacation at little expense, the tuition fee of \$50 is very reasonable.

The Commercial Course will be very similar to the Portrait Course with the exception that it will be covered in three weeks. In addition to the equipment used in the School for portraiture, complete commercial equipment will be furnished by the manufacturers and dealers. Tuition for the Commercial Course will also be \$50.

All of those who have attended the Summer School of the P. A. of A. have been loud in their praise of the instruction received. A few testimonials will give a fair idea of the general impression of students who have attended.

BOARD OF TRUSTEES,
WINONA SCHOOL OF PHOTOGRAPHY,
Gentlemen: Last month it was my good fortune to attend the Winona School and I feel it a duty to extend my congratulations and my appreciation to those who, by their courage and forethought, have made this wonderful institution possible.

I feel that the four weeks time I was away from my studio is negligible in comparison with what I have learned under the able direction of Mr. Towles and



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*By a Student of Summer
School of the P. A. of A.*





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*By a Student of Summer
School of the P. A. of A.*

by the association with others of the profession attending the school. The manner in which the manufacturers and their representatives gave their assistance and heartiest cooperation also impressed me very much.

As I look back over it I cannot see a more profitable nor a more delightful way for any of the profession, be they studio owners or employees, to spend their summer vacations. The school supplies the very best in photographic education while the beautiful Winona Lake Park is unsurpassed as a health and recreation center.

I hope that in the years to come I shall again be privileged to attend the school and take part in its continued success."

Sincerely

GEO. M. REX,
Harrisburg, Pa.

"I consider the three months I spent at the school very well used and the amount of knowledge gained there is more than I ever expected to receive in so short a time."

THOS. A. TRAVIS,
Production Manager
Harris and Ewing.

"I think it is without doubt the best investment I have ever made."

MRS. B. W. POST,
Peoria, Ill.

"I have made a material advance since taking the course."

WILLIAM GOTTLIEB,
Richmond Hill, N. Y.

"That school is direct service to the individual and no member of the P. A. of A. can ask the question: 'What good is the Association to me?' when this wonderful school is offered him for the small sum of fifty dollars."

T. R. PRIDDY,
Columbus, Neb.

"It taught me in one month things that would have taken me years to learn . . . This is going to be my third summer at the school."

WM. GERDES,
With Pirie MacDonald

We could quote from dozens of letters received by the Association from pupils of the Summer School, and in every case the student claims to have made a marked improvement in his work after receiving a month's instruction. We might also state that the students are not merely employees of studios but studio owners—in fact it is the studio owner who can get the greatest amount of benefit from the school course.

A number of our illustrations are from Portrait Film negatives made at Winona by students of the School and in every case these pictures show a marked improvement in the work of the student. For full particulars of the 1925 Summer School address General Secretary, P. A. of A., 722 Bond Bldg., Washington, D. C.



ELON— *We make it—we know it's right*



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School of the P. A. of A.*



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THE PICTURES AND THE WOMAN WHO MADE THEM

WOMEN are coming to take more and more interest in photography as a profession and it is no longer uncommon to find several women successfully operating studios in the same city. And why shouldn't they?

The greater majority of those who buy photographs are women and a very large percentage of the pictures made in a studio are of children, and no one is better fitted to handle these customers than a tactful woman.

Betty Boyer of Cleveland is a good example of the successful woman photographer. Mrs. Boyer always took great interest in the work of her late husband, Merle Boyer, and since his death two years ago has been operating the

studio in a very successful manner.

Much of her success is due to the fact that she has always invited criticism and advice from those of greater experience than herself. Having an open mind and the ability to quickly grasp an idea and make use of it such advice and criticism has been very helpful to her. Mrs. Boyer endeavors at all times to please her customers and has been able not only to hold but to materially increase the business of the studio.

The pleasing examples of work from the Betty Boyer Studio, shown on pages 5, 7 and 9, are from negatives made on Portrait Film, and printed on Vitava, the materials used exclusively in the Boyer studio.



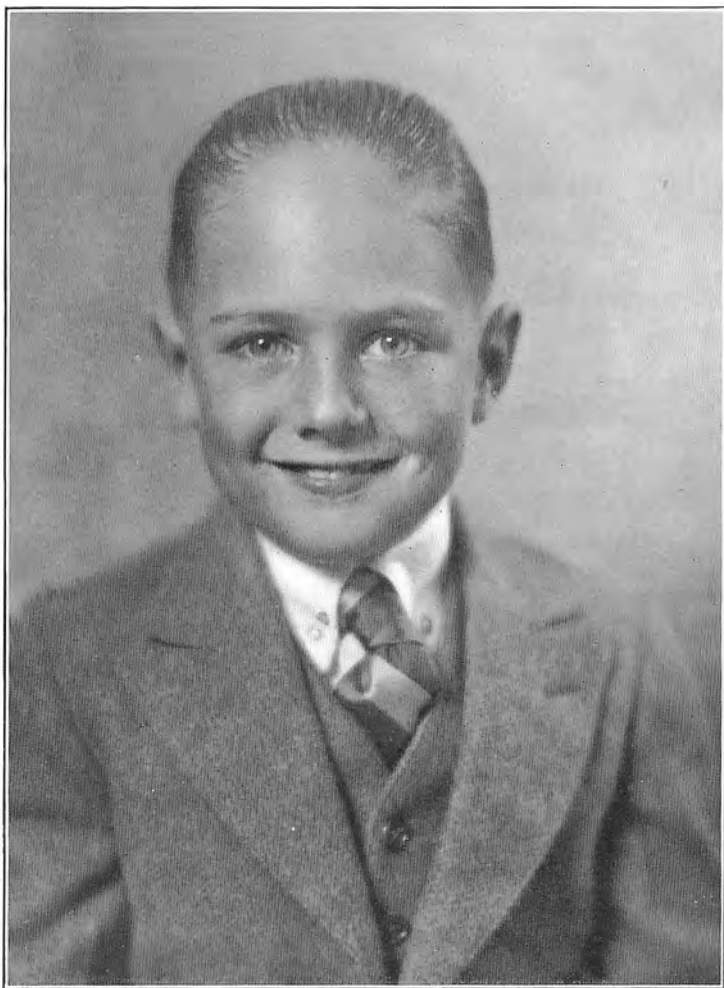
EASTMAN FILM AND PLATE DRYING RACK

THE Eastman Film and Plate Drying Rack is similar in construction to the well known Century Negative Rack, the difference being the wider spacing of the notches into which the negatives fit, and a greater width and depth of notch which permit Eastman Film Developing Hangers to be held firmly in the rack while negatives are being dried.

The ends of the rack are strong iron castings and its length is 33

inches as against 22 inches for the Century Negative Rack.

Whether films or plates are to be dried many photographers will prefer the longer rack with wider spacing as it permits a better circulation of air, which induces quicker and more even drying. The Eastman Film and Plate Drying Rack accommodates fifty film negatives in hangers or an equal number of glass plates. The price is \$2.50.



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FIXING AND WASHING AS AIDS TO PERMANENCY

IN THE days of albumen and gelatine printing-out papers manipulation was considerably more thorough than at the present time, due no doubt to the fact that greater skill and knowledge were necessary and the photographer was naturally more exacting with those who were responsible for the finishing of his prints. Photography is still a delicate process and a print will not stand an unlimited amount of abuse.

One of the most important steps of print making is the fixing of the silver image. Every print you make should be permanent and proper fixing is essential to permanency.

If a fresh acid short stop bath is used, one gallon of acid fixing bath will fix approximately four gross of 4 x 6 prints. If your prints are 8 x 10, one gallon of solution will fix approximately 150 prints, while if the prints are 16 x 20, one gallon of solution will not properly fix more than 40 prints.

You may think these figures are too conservative but it is not safe to attempt to fix a greater number of prints per gallon of solution and it is not safe to fix the number given above unless the acid short stop bath is used.

The acid short stop neutralizes the alkali in the developer that remains in the print. Without the short stop this alkali is carried into

the fixing bath, reduces its acid condition which in a short time starts sulphurization and renders the bath unfit for further use. The cost of a fixing bath is very little and it is false economy to attempt to stretch its life beyond the danger point.

The short stop bath recommended above is made by adding 1½ ozs. of Acetic Acid (28% pure) to 32 ozs. of water. Make up a new bath for each batch of prints as the acid becomes neutralized in a short time.

It is also important that prints be thoroughly washed so that they may be entirely free of chemicals when they are delivered to the customer. Here again there is a tendency to fall short of former standards of workmanship.

The old rule was to wash for five minutes in each of sixteen changes of water. Perhaps this is not necessary when practically every studio has running water. But it is not safe to throw prints into a tray and trust the running water to keep them separated.

Change prints from one tray of running water to another, emptying the tray each time. One half hour of such thorough washing should eliminate all chemicals and insure prints of the greatest possible permanency. Unless such care is used prints should at least



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*By a Student of Summer
School of the P. A. of A.*



be separated frequently during the first fifteen or twenty minutes of washing as there is danger of their staining if they are allowed to mat together while they still contain an appreciable amount of fixing solution.

It may be that your prints are always properly fixed and washed, but it will do no harm to check up these processes before the warm weather sets in for it is then that you are most likely to encounter fixing bath troubles.



BUILDING BUSINESS WITH BUSINESS BUILDING LETTERS

ALMOST since time began, joke-smiths—so called—have spoken of the shoe-less feet of the cobbler's children. Poets, too, have not been slow to use the theme when original ideas seemed bashful.

The real joke, though, lies in its astonishing truth. And not only does it apply to shoemakers, but also—sad to relate—often to the dearth of pictures of the photographer's offspring.

Yet what better testimony can any artist offer of his skill, or what better source can be found for sales letter material?

The plan works, of course, only if you have children and have photographed them at fairly frequent intervals. But if you have, the scheme goes like this:

First collect all of the prints that you have made. Starting with the oldest (print not child) select three, the last to be the most recent picture. Now you are almost ready for the sales letter which you will want to send to

every mother in your locality.

First, however, you will want to make negative reductions to about 1 inch by 1¼ inches—and to make as many prints of each as you have letters to send out.

Then your letter takes form:

Dear Mrs. Child:

Remember how your youngster looked at... months? ... They do change so fast it is hard to keep in your mind the dear little frown or smile they used to have.

Photography probably is the only way.

We are fortunate in having a picture (at the right) of Bobby Hyland, just as he looked out upon the world, at just that age.

Like many parents though, we didn't fully appreciate the picture until Bobby started to toddle around. And even then, it was hard to believe—until we looked at his picture—that only a short time before he had been just a baby.

Which is why we treasure so



EASTMAN PORTRAIT FILM NEGATIVE

*By a Student of Summer
School of the P. A. of A.*



much that pose of him with his dog on his . . . birthday. (Tip in the middle print here). We know that it will never happen again.

The reason why, too, we cherish the picture that Bobby just posed for the other day. For we know that in six months it will be an entirely different Bobby whom we will know. (Tip in here the latest print).

Pictures of the children never grow up.

A telephone call will arrange for

an appointment, at the studio or, if you prefer, at your own home.

Sincerely yours,

HYLAND STUDIO

A long letter, yes. But one that should hold the interest of every mother—and one that should make every mother act—to your business advantage.

If you do not have children of your own and pictures of them, get permission to use the pictures of one of your customer's children.

Try it and see.



MAKING YOUR SAFELIGHT

LAMPS MORE EFFICIENT

THE Wratten Safelight Lamps have come to be quite generally used because of the greater speed of films, the increased use of Orthochromatic and Panchromatic films and the fact that Safelights safe for use with materials of varying color sensitiveness are interchangeable in these lamps.

We find, however, that the photographer often examines his negatives so close to the lamp that the developer is splashed on the glass and runs down into the groove, soaking the bound edges of the Safelight and making it very difficult to remove when a Safelight of a different series is to be used.

There is a very simple way to avoid this difficulty. Tilt the top of the lamp forward at an angle of fifteen degrees and fasten it in this position. When a wet negative is held up to the lamp it is practically impossible for the drip to fall on the Safelight and you will always be able to remove it without trouble.

Where space allows, and almost every darkroom does have ample space, it is more convenient to place the lamp in a horizontal position. Both Safelight and opal glass viewing screen are then on a line making it much more convenient to examine your negatives.



*There's an Eastman Plate for every purpose,
backed by Eastman Service.*



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*By a Student of Summer
School of the P. A. of A.*





Each happy vacation marks a distinct change in the child. But photographs of the children never grow up.

Make a vacation-day appointment for pictures of your children—at home or in our studio

THE SMITH STUDIO

LINE CUT NO. 335B, PRICE 20 CENTS

THE ONLY CONDITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish

any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. Get your order in *first*. E. K. Co.



LINE CUT NO. 335A, PRICE 30 CENTS

The successful photographing of children depends largely upon the short exposure.

You can count upon double the number of good negatives when you use

EASTMAN PORTRAIT FILM

Super Speed

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

The great majority of professionals in portrait, commercial, technical, scientific and motion picture photography use Elon because of the quality of results it produces—

Specify

ELON

We make it—we know it's right

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All Dealers'

A paper, unlike other
bromide papers, because
it's made specially for
portrait enlarging.

Large prints on

EASTMAN PORTRAIT BROMIDE

Retain the contact-print quality

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'



The last word in economy and efficiency—a print washer that operates without power cost.

The Kodak Print Washer

It will wash 200 prints of assorted sizes, up to and including $3\frac{1}{4} \times 5\frac{1}{2}$, at one time and do it thoroughly, with no cost for power.

Air, which is fed in with the normal flow of water, collects in cups and develops the lifting power which revolves the print cage, metal fins insure circulation while the embossing of the cage surface reduces to a minimum the possibility of prints sticking.

The Kodak Print Washer embodies many other features that insure simplicity and ease of operation.

The price of the Kodak Print Washer, complete as illustrated, is \$55.00. An extension base adds \$7.50 to this cost. See this new washer at your dealer's.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

First—Good Equipment *Then—More Business*

Many Studios are handicapped in their rush periods by antiquated, clumsy or worn-out equipment. Of all your apparatus your camera is the most important. It is the one thing that must always be in order.

It will pay you to see the Century Studio Outfits at your Stockhouse. The No. 7A Outfit is a good example. Beautifully finished, every worthwhile adjustment handily available, smooth working, adequate for the best work; you will want it. Your old outfit will seem worthy of its well-earned pension. And considering the care and materials built into it by master workmen the price is conservative.

Summer months are the time to get ready for the Fall business.

EASTMAN KODAK COMPANY

Folmer & Schwing Department

Rochester, N. Y.

Here is the popular



SIMPLEX EASEL

Sizes 2 x 3, 3 x 4, 3 x 4½, 4 x 6, 4¾ x 6¾

Prices \$4.75 to \$9.00 per 100

Enameled Stocks

Grey and Brown

The easel is formed by simply placing flaps in position as illustrated, and it stays as placed.

As one stockhouse said — "It's selling like wildfire". Become acquainted with it.

SAMPLE of both colors for three 2c stamps, and we will include, no charge, sample of a similar size for Insip Prints — two new mounters.

SAMPLE OFFER NO. 94-B

TAPRELL, LOOMIS & COMPANY

(EASTMAN KODAK COMPANY)

CHICAGO, ILLINOIS

The Leading Card Novelty House of America

Eastman Plates

*Cover the entire range of
photographic requirements*

Latitude means a lot to the man who makes a wide variety of lightings for which exposures necessarily vary.

Eastman 40 has the greatest latitude of any plate made for portraiture.

With Eastman 40 the losses from over or under exposure are reduced to a minimum. In addition to latitude it has speed for short exposures and the fine grain necessary for portrait enlarging.

*There's an Eastman Plate for every purpose,
backed by Eastman Service*

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

All Dealers'



*A Complete Line of Papers
for Distinctive Photography*

Vitava Athena is the most popular of all portrait papers. It is furnished in grades from smooth, semi-matte to rough and in the special Old Master Linen Finish and Glossy surfaces. Specify Vitava Athena and your dealer will supply you with the paper that leads in the field of portraiture. Vitava Athena A,B,C,D,E Smooth, E Semi-matte, E Rough, Old Master, Linen Finish and F Glossy, at your dealer's.

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